

# The Musical World.

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VOL. 39—No. 32

SATURDAY, AUGUST 10, 1861

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## BIRMINGHAM MUSICAL FESTIVAL,

IN AID OF THE

FUNDS OF THE GENERAL HOSPITAL,  
ON THE 27TH, 28TH, 29TH, & 30TH OF AUGUST, 1861.

PRINCIPAL VOCALISTS:

MADemoisELLE TITIENS.

MADAME RUDERSDORFF,

MADAME LEMMENS-SHERRINGTON,

AND

MADemoisELLE ADELINA PATTI.

MADAME SAINTON-DOLBY,

AND

MISS PALMER.

MR. S. SIMS REEVES.

MR. MONTEM SMITH,

MR. SANTLEY,

SIGNOR GIUGLINI.

SIGNOR BELLETTI.

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ORGANIST ... MR. STIMPSON. CONDUCTOR ... MR. COSTA.

OUTLINE OF THE PERFORMANCES.

### Tuesday Morning.

ELIJAH ... MENDELSSOHN

### Wednesday Morning.

SAMSON ... HANDEL.

### Thursday Morning.

MESSIAH ... HANDEL.

### Friday Morning.

GRAND SERVICE IN D ... BEETHOVEN.  
MOTETTO ... HUMMEL.  
ISRAEL IN EGYPT ... HANDEL.

### Tuesday Evening—A Miscellaneous Concert.

COMPRISING

OVERTURE (Siege of Corinth)... ROSSINI.  
CONCERTO PIANOFORTE (In G minor) ... MENDELSSOHN.  
OVERTURE (Der Freyschutz) ... WEBER.  
SELECTIONS FROM OPERAS, &c.

### Wednesday Evening.

THE CREATION ... HAYDN.

### Thursday Evening A Miscellaneous Concert.

COMPRISING

OVERTURE (Masaniello) ... AUDBR.  
CONCERTO PIANOFORTE (In E flat) ... BEETHOVEN.  
GRAND FINALE (Lorely) ... MENDELSSOHN.  
OVERTURE (Guillaume Tell) ... ROSSINI.  
SELECTIONS FROM OPERAS, &c.

### Friday Evening.

JUDAS MACCABEUS ... HANDEL.

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J. T. STONE.

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| 12.    | How are the Mighty Fall'n ... ..         | Funeral Anthem...   | Handel.      |

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Reviews.

"*Berceuse, premier morceau de salon,*" pour le violon, avec accompagnement de piano—par HENRI HARTOG; "*Réverie, second morceau de salon,*" do. do. par HENRI HARTOG—(Augener and Co.). "*Caprice nocturne*" pour le piano, composé par HENRI HARTOG—(Schott and Co.).

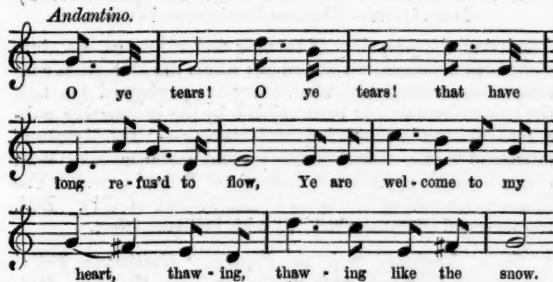
The two pieces for violin and piano are unpretending trifles, with no particular feature to characterise them. The *Caprice* is very long-winded, but extremely uninteresting. It has more pretence, however, than its two companions, and, though not over-exacting, is much more difficult to play.

"*O ye tears ! O ye tears !*"—words by Dr. MACKAY, music by FRANZ ABT—(Robert Cocks and Co.).

Few who read poetry can be unacquainted with the beautiful verses by Dr. Mackay, beginning :—

"O ye tears ! O ye tears ! that have long refused to flow,  
Ye are welcome to my heart—thawing, thawing like the snow ;  
The ice-bound clod hath yielded, and the early snow-drops spring,  
And the healing fountains gush, and the wilderness shall sing."

They have been already set as a glee by Sir Henry Bishop. Herr Abt has not been inspired by their beauty with any very original idea, but he has produced one of those neat bits of musical sentimentality for which he has acquired a just reputation. Here is the melody up to the half-close in the dominant :—



"*One hundred Operatic Airs, arranged for the Violin*"—by N. MORI—(Robert Cocks and Co.).

"Arranged for the violin" means copied from the voice parts in convenient keys. Such a compilation does not require criticism; all we can say is, that the airs are well chosen, and present an agreeable variety.

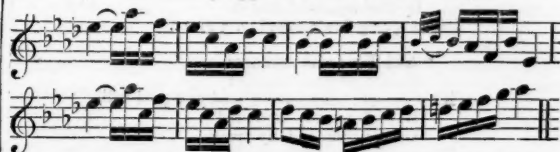
"*Y° Olden Time*"—polka-mazurka, by CARL FAUST of Breslau—(Robert Cocks and Co.).

Y° Olden Polka-Mazurka would be an appropriate title for this piece. Carl Faust, of Breslau, was not in an inventive mood when he put it on paper; nevertheless, it is pretty, easy to play, and will probably find admirers. We cite the tune (1st section).



"*Idylle*"—pour le pianoforte, par E. M. LOTT—(Robert Cocks and Co.).

An "*idylle*" in melody appears to Mr. Lott as subjoined :—



A variation follows; then an episode, commencing in E major, by aid of the hackneyed enharmonic change; and then the first theme *notatim*.

"*I Puritani*"—morceau de concert—par E. M. LOTT; "*Lucrezia Borgia*"—fantasie pour le piano, par the same—(Robert Cocks and Co.).

In the first of these pieces M. Lott has given us "A te o cara;" in the second "Di pescatore ignobile," and "Com' e bello," with arpeggio sauce à la Thalberg. We hoped we had seen the last of such threadbare clap-trap. At any rate those "composers" who still choose to adopt it (without M. Thalberg's ingenuity to make it pass current), might spare us such inflections as the following :—



and as the following :—



"*The Fairy Wish*"—ballad, words by ELIZA COOK, music by JOHN RAYMOND—(Robert Cocks and Co.).

Eliza Cook's last verses may reasonably be quoted, more especially as they are also among her best :—

"As I wander'd beside  
The blue measureless tide,  
While the wind and the waves were at play,  
A woman forlorn,  
Pale, weary and worn,  
Arose like a ghost in my way.  
Her famine-wrung sigh,  
And her grief-filled eye,  
Were heavy with moan and tear,  
As I placed in her palm  
A drop of the balm  
Which the world holds so pricelessly dear.

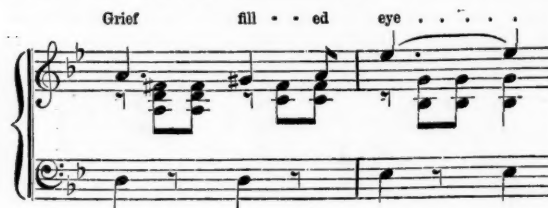
"And this blessing she gave  
As she turned to the wave,  
And gazed up to the azure dome :  
'May your happiness be  
As deep as the sea,  
And your heart as light as the foam !'



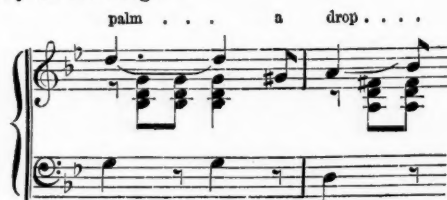
"Few words they were,  
But they seem'd to bear  
A magic to cheer and to save;  
A beauty was flung  
By that mournful tongue  
Like a spring flow'r raised on a grave.

"And Time who estranges  
By chequers and changes  
Kind thoughts that have wished you good will,  
Has left warmly impressed  
On my brain and my breast  
The words of that pale woman still.  
They held music and feeling,  
Whose echo tones stealing,  
Yet whisper, where'er I may roam,—  
'May your happiness be  
As deep as the sea,  
And your heart as light as the foam!'"

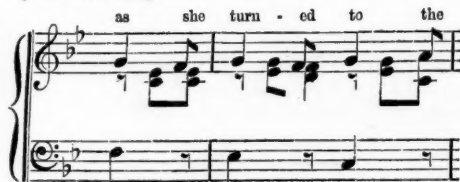
Mr. John Raymond's music is fairish rather than fairy-like. Effective it is, and not without spirit; but that absolute correctness cannot be cited among its claims to consideration may be seen by the following:—



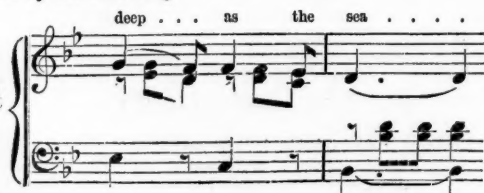
And by the following:—



And by the following:—



And by the following:—



And by the following:—

And your heart



For an explanation of these five points we refer Mr. Raymond to "Verax," "An Amateur (sadly) wanting in theoretical knowledge," and Mr. E. Eves.

"What are the wild Waves saying?"—arranged for the pianoforte by BRINLEY RICHARDS (Robert Cocks and Co.). Like all the "transcriptions"—we beg pardon, arrangements (a much better word)—of Mr. Brinley Richards, the above is marked by neatness, elegance, musicianlike finish and showiness without difficulty. Mr. Stephen Glover is lucky in having his melody thus chastely and gracefully set off. Is Mr. Richards, too, by the way, beginning to poach on M. Thalberg's estate?

"Un petit Cadeau"—bluette pour le pianoforte—par JACQUES BLUMENTHAL (Duncan Davison and Co.).

A bluette, it is true, but a most engaging one—a sort of "Thou art so far and yet so near" without words ("ohne worte").

"Sacred Melodies"—transcribed for the pianoforte by MAD. OURY—(Duncan Davison and Co.).

Admitting the propriety of turning oratorio songs, &c., into pianoforte fantasias, we cannot but admit the cleverness with which the accomplished Mad. Oury has performed the task she has undertaken, or been cajoled by the insinuating publishers (cheque in hand) into undertaking—"The Melodies" submitted to the ordeal in the present instance, are "With verdure clad" (why in B, instead of B flat?), and "The Heavens are telling" (why in D flat, instead of C?). Both are arranged ("transcribed"?) with brilliant effect.

"Deux Bonbons," tirés de l'opéra, "Guillaume Tell;" "Deux Bonbons," tirés de l'opéra, "Un Ballo in Maschera;" "Deux Bonbons," tirés de l'opéra, le Domino Noir"—pour le pianoforte, arrangés sans octaves—par EMILE BERGER—(Duncan Davison and Co.).

The sugar-plums drawn from *William Tell* are the Tyrolienne and "Ah Mathilde." The first is "dedié aux jeunes élèves de Mad. LYON (Sandbeck House, Partick); the second "aux jeunes élèves de Mlle. ELLEN BLISS (Walworth)." The sugar-plums drawn from the *Ballo in Maschera* are, *imprimis*, the mazurka in the last act, interlaced with "T'amo, si t'amo;" *secundo*, the barytone air, "Alla vita che t'arride," interjoined with (or rather pretercepted by) the air of the page, "volta la terrea." The first of these is "dedié aux jeunes élèves de Mlle. LOUISA WITHERS;" the second "aux jeunes élèves de Mlle. GEORGIANA HOLMES." The sugar-plums drawn from the *Domino Noir* are the "Arrogonaïse" and the "Bolero;" the first "dedié aux jeunes élèves de Monsieur MCKORKELL (Northampton)," the second "aux jeunes élèves de MONSIEUR W. E. JARRETT (Cheltenham)." Herr Emile Berger writes very good Gaul for a Teuton; but we had no idea there were so many French professors, ladies and gentlemen, in England. All these "Bon-bons" are neatly stripped of

their outer crust of difficulty; and, except one, appear tempting enough in their condition of ingenuous nudity. The one exception, "Ah Mathilde," had better not be placed under the sublime nose of Rossini, as an elæosaccharum, prepared from the sugar and oil of his own music, or he will perchance feel less inclined to pulvil than to pulverize the manufacturer.

# MUSIC RECEIVED FOR REVIEW.

AUGENER AND CO.				
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Do.	"Second do."	...	...	(do).
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ART (Franz)	"Oh ye tears"	...	...	(Vocal).
MORI (N.)	100 operatic airs	...	...	(Violin).
FAUST (Carl)	"Y" olden time	...	...	(Pianoforte).
LOTT (E. M.)	"Idylle"	...	...	(do).
Do.	"I Puritani"	...	...	(do).
Do.	"Lucresia Borgia"	...	...	(do).
RICHARD (Brinley)	"What are the wild waves saying?"	...	...	(do).
DUNCAN DAVISON AND CO.				
BLUMENFAL (J.)	"Un petit cadeau"	...	...	(do).
OURY (Madame)	"Sacred melodies"	...	...	(do).
BERGER (Emile)	"Deux bonbons" (Un Ballo in Maschera)	...	...	(do).
Do.	do. (Guillaume Tell)	...	...	(do).
Do.	do. (Le Domino noir)	...	...	(do).
Do.	"Vient, Vient"	...	...	(do).
CUSINS (W. G.)	"Gently row, Gondolier"	...	...	(Vocal).
DOUGLAS (Frank)	"The songs of happier days"	...	...	(do).
GLOVER (Howard)	"Love's philosophy"	...	...	(do).
Do.	"Old woman of Berkeley"	...	...	(do).
REICHARDT (Alex.)	"The golden stars"	...	...	(do).
S. J. FIGOTT (DUBLIN).				
HUGHES (P. H.)	"Parthenia valse"	...	...	(Pianoforte).
SCHOTT AND CO.				
HARTOG (Henri)	"Caprice Nocturne"	...	...	(do).

# MUSIC AND THEATRES IN PARIS.

(From our own Correspondent.)

THE Gymnase has just brought out a new piece, in three acts, by M. Victorien Sardou, author of the ingenious, amusing, and thrice-to-the-English-stage-adapted ("adapt," the wise it call) *Pattes de Mouche*. This new work of his is entitled *Piccolino*, and though inferior, most decidedly, in merit to the aforementioned, possesses elements of popularity which will no doubt ensure it an enduring existence. Its fault in the eyes of the judicious will be an insipid sentimentality and a somewhat commonplace interest. But to the *bon bourgeois*, who is easily melted, and loves to be easily melted, at tales of female distress and hardened seducers softened to a sense of their responsibilities, this will be no drawback. The *old strap*, as these hackneyed resources are technically called by the adepts of the English stage, is still tough enough over here, and will hold firmly, if it be coated over with a little modern varnish. *Piccolino* goes very much in the same compound of the farcical and the tearful which was the vital principle of our comedies in the last generation, when Morton, Reynolds, and O'Keefe were the Terences of their day. My friend the French critic (M. Alexis Rodet), whom I have so often quoted, looking at it more from its extravagant and humorous side, likens it to an operetta such as the Bouffes Parisiens produces, with the following bill of exceptions:—

- "That the comic humour is in better taste.
- "That the style is carefully finished, and even elegant.
- "That the fantastic part soars upwards ever and anon into the upper regions of poetry.
- "That the music in it occupies less space than in the operettas of Offenbach.
- "That it is not by Offenbach."

The piece is well acted—indeed, to perfection. Of course, some of your diapason authors will straight transpose it to their favourite key for their favourite executant; Oxenford for Robson or Webster, Tom Taylor for Charles Mathews, Palgrave Simpson for Wigan. Boucicault, who is here getting up his *Colleen Bawn*—"il monte sa Colline," the fellows say here; and I suppose it is uphill work when you don't know the ways of the French stage—but of course Dion does know the ways of the French stage; for what does not his encyclopædic knowledge comprehend? By the

way, how will he translate that standing puff in the bills announcing his "tremendous header?" To take a header, in the natatory jargon of the Paris bairs, is *piquer une tête*. Will he say, "M. un tel piquera une tête effroyable?" There is little doubt that this lucky, no less than gifted, actor-author will be as successful with his *Colleen Bawn* in Paris as he has been in London.

M. Réty is said to have engaged for the Théâtre Lyrique M. and Mad. Labat, a pair of vocalists who had achieved a very high reputation in the provinces. Roger has proved so attractive in *Haydée* and *La Dame Blanche*, on his return to the Opéra Comique, that he will stick to these two parts for some time to come. A new drama is announced at the Porte St. Martin, called *L'Invasion*, by M. Victor Séjour. Its success at the reading was enormous. What a sinister significance lies in the choice of this subject! It is said in one of the papers that the author has avoided all "political insults," and has simply confined himself to blasting the memory of traitors, and reviving the patriotic fervour of the country in the presence of the foreigner. Why do this even? and is it possible to do only this without tearing open old sores which may fester with ulcers of vindictive spite? Who is going to invade France? Methinks the question should be put the other way. Whom is France going to invade? Whose territory does she covet, and means to tear away from its present rightful owners, insuring for her deed of grasping lucre, the approbation of the mob, by covering it with the pretence of just retaliation? Evidences are abundant that something is brewing which will burst forth in the hideous crash of war ere long. Meanwhile the Emperor has been laying in a stock of health and nerve-strength at the alkaline baths of Vichy, which his presence has set in a state of wonderful effervescence. A pilgrimage of all the artists of distinction has set in towards that shrine of secret plottings and *débonnaire* smiles. Ravel and his consorts of the Palais Royal are there, and amusing the court ladies with their broadest pieces. A sort of Arcadian simplicity reigns, however, in these watering-places, which renders everything innocent. To the purified bathers at Vichy all things are purified. Livers and hearts are equally purged of all perilous stuff. Chaste Susannah might bathe there, divested of the customary *costume au bain*, and fear neither elders nor youngsters—for their eyes would be as guileless as though Paradise had never been lost. All this nonsense,—that is the nonsensical part of this nonsense,—is chiefly to amuse and feed the ingenuous mind of the editor of your brother journal, *Le Ménestrel*, who quotes some previous rhapsody of mine in his last number, something about the ambition of his countrymen in the choice of their subjects for art-treatment, and seems angry at what he calls the *aigre doux*, bitter or sharp sweet, of its ironical banter. So he finds nothing better to say than that you affect the airs of a "*Times au petit pied*." A very good model to follow, "as 'Times' go," in sooth. I had no idea I was such a pocket Hercules, and shall think the better of my muscular frame. Liken my harmless crackers to the thunder of Jove! I know not which is the greater, the compliment to me or the insult to the ruler of Olympus. If the *Times* is *aigre doux*, and I can be *aigre doux* in my way likewise, let Frenchmen look to it. I will not spare a man Jacques of them. In the meanwhile, I thank thee, Jew, for teaching me that name, which henceforth I will assume as an eponyme or surname, and call myself "SIR KAY L'AIGREDOUX."

# THE NEW GRAND OPERA AT PARIS.

THE plan of the new Grand Opera-house is now definitively settled. The design adopted is that of M. Garnier.

The form of the edifice, says the *Sicéle*, is a parallelogram, with rounded angles, flanked at the sides by two projecting pavilions, at right angles to the streets abutting on them. The western pavilion—that is to say, the pavilion fronting the Rue de Rouen—is intended for the private entrance of the Emperor; the eastern pavilion, looking upon the Rue de Lafayette, will be the entrance for carriages. The principal façade, reserved for pedestrians, is an imposing mass. It offers some analogy with that of the Garde-Meuble, but its colonnade is composed of coupled columns, like those of the Louvre. Persons arriving by the eastern pavilion will alight under a covered gallery, leading to a circular waiting-

room, situated immediately under the audience part of the theatre. This waiting-room resembles, to a certain degree, the vestibule of the Théâtre Français. Round it is a circular gallery communicating with the entrance gallery. The grand staircase bears some analogy to that of the Doria Palace at Genoa. It will lead only to the grand tier of boxes and the other first-class places. From the extremities of the vestibule will spring two secondary staircases—worthy, however, of the edifice—for all the stories. These staircases, the plan of which is a semicircle, open in its diameter, consists of a succession of winding flights, sustained by superposed arcades.

The visitor reaches the grand staircase by a central vestibule, while he gains access to the other two by lateral galleries opening into the broad peristyle which takes up the whole façade next the Boulevard. This peristyle, a sort of *Salle-des-Pas-Perdus*, communicates with galleries which enable the public to circulate under cover round the entire edifice. M. Garnier's plan is kept within the lines laid down by the Municipal Board of Works; for these lines, despite the sharp criticism to which they have been subjected, have been but very slightly modified, or rather not been modified at all. The new edifice will cover a superficial area of 11,226 square metres—that is to say, double the area occupied by the present Opera-house and its outbuildings. Now, 14,000 metres having been granted by the bill framed for the purpose, there will remain 2,774 metres for the squares and plantations. The works will be commenced on the 1st August. They will be completed in three years, at a cost of about twelve million francs.

To the above description we beg to add the following account, taken from the *Presse*, and bearing the signature of M. Théodore Grasset:—

"On a sub-basement, pierced with arcades, between which colossal statues symbolise the lyric arts, rises a rich Corinthian colonnade, whose coupled columns, as in Perrault's work at the Louvre, support architraves with plat-bands. Above this a rich entablature serves as a base for a pilastered attic story, decorated with statues in semi-relief. The effect of this attic story, the model of which is to be found in ancient Greek architecture, and which has been reproduced in several edifices of the Renaissance period, is most picturesque and majestic. Two fore-parts, projecting but very little, surmounted by triangular frontons, and each pierced by a grand central arcade, complete and bound this arrangement in the most splendid manner.

"A gently sloping roof surmounts and crowns the whole. The artist has, moreover, succeeded in establishing a happy transition between the façade and the cupola which rises above the edifice. This cupola, masterfully placed on the circular wall which forms the sides of the audience part of the house, shows from outside its shape and destination, and may be regarded as one of M. Garnier's happiest conceptions. The drum of the cupola (the elevation of the circular walls of the audience part of the house to the exterior of the roof) displays a characteristic arrangement; it is a series of bull's-eye windows, pierced at the base of the bend of the cupola. Through these windows, the air will be able to penetrate freely into the house. We cannot applaud too warmly this system of natural ventilation, analogous to that which answers so well at the Cirque in the Champs Elysées. Further on, the eye rests on the gable terminating the stage. Its serious mode of decoration forms a happy contrast to the rich architecture of the fore-front and renders all the splendour of the latter more prominent. Not less do we approve of the division into three stories, as adapted by M. Garnier. It gives variety in unity, and is completely conformable, in the edifice under consideration, to architectural logic.

"In the sub-basement, firm in its lines and sober in its ornaments, are comprised the vestibules, galleries of communication, and all the various conveniences for the external service of the theatre. The story of honour, marked by the order of architecture, which characterises the fore-front, contains the grand saloon (in front of which the colonnade forms a large *loge*, open in the Italian fashion), the internal galleries, the Imperial box—with all the various rooms attached to it—and the first two rows of boxes; in fact, all the monumental and elegant part of the theatre. The attic story corresponds to the upper seats, and contains a saloon more simple in its arrangements than that on the first floor. The visitors who, with their modest toilets, are contented with the cheaper places, will here find for their use a promenade not existing in the present house.

"The interior of the theatre reproduces, only with more lightness and elegance in the curve of the voussures, the admirable arrangement of

the present theatre. That *chef-d'œuvre* of its architect, Louis, a *chef-d'œuvre* transported successively from the theatre at Bordeaux to that of the Place de Louvois, and thence, literally, to that in the Rue le Peletier, is a model theatre in those arrangements required by the tastes and elegant habits of the Parisian public. The cupola of the new theatre will, if the execution of the work prove conformable to the plans, be higher than that of the present house.

"There will be about two thousand places; the present house contains seventeen hundred and fifty. The boxes and other places will be distributed in the same manner as they now are in the Rue le Peletier, but with more room for each spectator. Each box will have a saloon—not a den which will contain scarcely two persons, but a real saloon, completely furnished. The audience part of the house will be of the same width as La Scala, namely, 15 metres. This is two metres wider than the theatre in the Rue le Peletier—a considerable increase, which will influence all the other proportions of the building, and render it still more imposing. The stage, also, will be broader and deeper. It will extend to some distance on each side, so as to facilitate the employment, so greatly to be desired, of mechanical contrivances for working the scenery, and to substitute machinery for manual labour, which is now the exclusive power in use.

"The storehouses and painting-rooms have been very wisely excluded from the plan we are describing. They would have been only a source of danger and embarrassment—a fact pointed out by the officials. The *foyer des études*, the *salles de répétition*, the *foyer de la danse*, the fine proportions and elegant decorations of which latter will constitute one of the beauties of the new theatre, have, together with the dressing-rooms, been removed to the upper part of the edifice, although they are, at the same time, close to the stage. The visitor will remark, in the arrangement of these portions of the theatre, several ameliorations which will be highly appreciated.

"The architect has very skillfully placed the offices of the management, the Conservatory of Dancing, and the quarters of the principal functionaries and servants of the opera, further on towards the Rue Neuve des Mathurins. It is to be regretted, however, that there is not, as in the buildings connected with the present house, a court-yard for the free distribution of air. Taking into consideration the wants and habits of the population of artists, workmen, and servants, of all ranks, who reside in the Opera-house—700 persons at least—a large court-yard is indispensable. It is to be regretted that the ground, or rather the distribution of it, accorded to M. Garnier, did not allow him to include such a court-yard in the body of the building. The artists will not thank him for having built them a stone cage, which, however splendid, is deprived of air."

The foregoing sketch will give the reader some notion of what the future Opera-House will be. The first stone will shortly be laid; three years' patience, and we shall be able to behold M. Garnier's work in all its splendour.

MR. F. SCOTSON CLARK'S EVENING CONCERT.—A notice of this gentleman's concert ought to have appeared sooner, seeing that it took place so long ago as the 27th June. Owing to some accident, however, the account has been mislaid; we can only, therefore, make the *amende honorable*, by naming a few of the pieces that were eminently successful and, therefore, have remained in our memory. The first that we can recall was one elegant little song by Mr. Scotson Clark, entitled "Never, my child, forget to pray," sung with great pathos by Mad. Sainton-Dolby; some pretty melodies (also composed by Mr. Scotson Clark) for violoncello with an accompaniment for the pianoforte, played by Mr. Clark, the violoncello being held by that talented player, Herr Lidel. Another composition by Mr. Clark was a march for the harmonium, cleverly played by the composer, which was greatly admired. A great treat was the performance by Mr. Scotson Clark (who, by the bye, was a pupil of Professor Sterndale Bennett for the pianoforte) and Herr Lidel of Mendelssohn's duet in D for piano and violoncello, which was a worthy appendage to the programme.

ROYAL SURREY GARDENS.—The ruins are now entirely removed from the interior of the Music Hall, and the plans for the new theatre are in a very forward state. In the meantime, the lessees make the most strenuous exertions to attract visitors to the delightful gardens, and some very excellent entertainments are given nightly, not the least of which is the Concert, in which rather a small band, well conducted, performs popular overtures, with instrumental solos, in a highly satisfactory manner.



## Letters to the Editor.

A NEW STYLE OF MUSIC AND THE CHURCH  
IN DANGER.

DEAR SIR,—Will you allow me through your columns to ask "Alpha" to be kind enough to give us an intelligent definition of his "Evangelical Music," and in what its striking peculiarity consists. "Alpha" can know very little about the Oxford professor of music; he has written some *long* anthems and published one in a most pedantic style, with the two trebles written in the C clef. He has also published a new Psalter and locked it up in a guinea edition.

Dont believe there is any danger to "Alpha's" *Protestant* church from that quarter, if even he should get all the organist appointments in the country.

A CATHOLIC CHURCHMAN.

Aug. 8th, Bradford, York.

## OXFORD PROFESSOR OF MUSIC.

SIR,—In reply to your "Alpha" of last week, I beg to say, from very recent experience, that the Professor at Oxford *does himself* examine the candidates for their degrees. With regard to the Professor's compositions, they are not particularly "short" or "few," as "Alpha" might easily find out, were he in possession of a fine work lately published by Cocks and Co., entitled, "Anthems by various living composers." We only require a volume of services to complete the work. It might then, as a modern specimen of classical writing, fairly take its place by the side of our beloved Boyce.

Yours truly,  
R. S.

## HANDEL'S CHORUSES.

(To the Editor of the Leeds and West Riding Express.)

SIR,—You will greatly oblige by allowing me to ask, through the medium of your journal, whether Handel marked his sublime choruses, "Thy right hand, O Lord," *Andante* or *Allegro*. All copies with which I am acquainted are marked *Andante*, but as the conductor at the concert which I attended in your Town Hall, last Thursday, started this piece *Allegro*, or rather *Presto*, I should be much obliged if I could be informed by some competent musical authority whether *Andante*, not much more than 70 to the crotchet, as we render the piece in Bradford, or *Allegro* to be the proper time for this chorus. At many leading performances in the West Riding the time for most of Handel's choruses has been increased more than a hundred per cent. on the old standard time, which is usually believed to have been handed down from the great composer himself. If there be any desire to rob Handel's choruses of every particle of dignity and grandeur, I know no more effectual method than that of thus increasing the time.—I am, &c.

AN AMATEUR.

[We must leave it to some more competent authority to say whether Handel himself marked the chorus mentioned to be sung *Andante*. The printed copies we have seen certainly indicate this time. "Amateur," however, is quite right in his strictures on the increased and irreverent speed which it is now the fashion of Mr. Costa's imitators to take many choruses and other pieces of the grand masters. We have ourselves heard "And the glory of the Lord" (*Messiah*), "Fixed in his everlasting seat" (*Samson*), and other triple time chorus, rendered almost like waltzes in speed and undignified expression. We by no means advocate a slow and spiritless rendering of Handel's choruses, but agree with Dr. Bennett and other sound musicians, that it is time a check was put upon the irreverent pace which a certain class of musicians most injudiciously adopt at the present day.—Ed. L. & W. R. E.]

FRANKFORT-ON-THE-MAINE.—The question as to who should be appointed Conductor at the theatre here, after having remained a matter of doubt for a considerable time, has at length been decided. Herr Ignatius Lachner, who was Conductor, some years since, at the Hamburgh theatre, and who lately filled the same post at the Theatre Royal Stockholm, has been elected for one year, as Herr

Gustave Schmidt's successor. This act has caused a serious misunderstanding among the members of the Select Committee, and Herr Wilhelm Speyer has in consequence resigned his seat. In connection with this subject, a correspondent of the *Niederrheinische Musik-Zeitung* writes as follows:—"If it should turn out to be true that, as we have been informed, definite proposals were made to an eminent and well-known Conductor to accept the vacant situation, before the Chairman hit upon the idea of throwing the place open to public competition, and that, even then, the gentleman in question was flattered with the belief that the proposals made to him in writing still held good, and that he would still be the person selected, the course pursued may well be called a diplomatic master-stroke. The honourable character of Herr Speyer is a guarantee that something uncommon must have occurred for him to have proved, by his resignation, the want of unanimity prevailing among the members of the Committee. By the step they have taken, the Management have lost the only person connected with their body who knows anything about art. It is to be hoped that the matter will be brought before the General Committee, whose duty it is to act as umpire. At any rate, it appears high time to request Dr. Quaita to seek some other amusement for his leisure hours. Experience teaches us that a theatrical manager, whose conduct is marked neither by a sense of justice nor by amiability—qualities which, when properly employed, are far more powerful than a tone of peremptory command—and a continual reference to the clauses in an engagement, himself creates the greatest difficulties of his position; the establishment over which he presides will, as though covered with blight, always be in a sickly state. Lastly, a theatrical manager who, in the arrogance of his sovereign authority, despises criticism altogether, is a living anachronism, entirely out of date at the present day.

## MY DREAM.

I DREAMED thou wert a shining star,  
And I—a bird in humble bower—  
Had watched thy glory from afar,  
And worshipped thy enchanting power.  
And as I gazed, with sleepless eye,  
And all the love my soul could render,  
I thought what bliss 't would be if I  
Could e'er approach thy dazzling splendour.  
For I had wings, and oft had tried  
Their powers, in many an upward flight;  
And thought, could I but reach thy side,  
I'd live for ever in thy sight:  
And so poor fool, one night I raised  
Those eager wings with trembling motion,  
And sought the shrine where brightly blazed  
The light I loved with such devotion.  
Wildly I flew! while brighter shone  
My guiding star, 'till, from its light,  
A voice seemed whispering, "Still fly on,  
Thy future life may be as bright."  
My spirits rose! my wings grew strong,  
And urged on by resistless fate,  
How joyously I soared along,  
Nor thought that giddy height too great.  
But soon, alas! my wild career  
Was checked, my hopes all fled before me;  
That star which made the night so dear,  
No longer shed its radiance o'er me.  
Thousands of other lights shone there,  
But not the one I loved so well;  
And gazing round in mute despair,  
Weary and faint to earth I fell.  
How long I lay, with closing eyes,  
And beating heart, 'twere vain to say;  
But looking up with sad surprise,  
Once more I saw that treacherous ray.  
Yes!—there it shone, but not for me  
Was that bright meteor proudly beaming;  
I gazed upon it mournfully,  
And thought—but I was only dreaming!

JESSICA RANKIN.

**ROYAL ITALIAN OPERA, Covent Garden.**—Mr. ALFRED MELLON'S Second Annual Series of Grand Instrumental and Vocal PROMENADE CONCERTS will commence on MONDAY EVENING, August 12th.

The Programme will include the following works:—Mendelssohn's "Italian Symphony" (the entire work), Weber's overture, "Der Freischütz," Verdi's aria, "Ernani involami," sung by Mlle. Parepa; a popular English ballad, sung by Mad. Laura Baxter; and other vocal music, Juillien's "Prima Donna" valse (cornet-a-piston, Mr. Levy); Alfred Mellon's Royal Dramatic College Quadrille; a Grand Orchestral Operatic Selection, arranged by Alfred Mellon; Instrumental Solos, &c. &c. Solo performers: Messrs. Sainson, H. Hill, Edward W. Thomas, V. Collins, Doyle, G. Collins, R. S. Pratten, Emile Behn, Barret, Nicholson, Lavigne, Lazarus, M. Hauser, Harper, Levy, M. Paquis (premier Cornet Solo du Théâtre Impérial Italien, et du Conservatoire de Paris), Winterbottom, and Hughes. Leaders, Messrs. Dando and Willy. Assistant Conductor, M. Nadaud. Conductor, Mr. Alfred Mellon. Promenade, One Shilling.

#### NOTICES.

To ADVERTISERS.—Advertisers are informed, that for the future the Advertising Agency of THE MUSICAL WORLD is established at the Magazine of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street, corner of Little Argyl Street (First Floor). Advertisements can be received as late as Three o'Clock P.M., on Fridays—but not later. Payment on delivery.

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To PUBLISHERS AND COMPOSERS.—All Music for Review in THE MUSICAL WORLD must henceforward be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street. A List of every Piece sent for Review will appear on the Saturday following in THE MUSICAL WORLD.

To CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

## The Musical World.

LONDON: SATURDAY, AUGUST 10, 1861.

THREE circumstances combined to make the past season one of the most brilliant and successful since the foundation of the Royal Italian Opera. These were—the closing of Her Majesty's Theatre, the unexpected appearance of Mlle. Adelina Patti, and the "Farewell Performances" of Mad. Grisi. A month previous to the opening of the theatre, and the director could not have counted upon one of these three events. No wonder, therefore, that with such powerful attractive forces, the house was crowded every night—on many nights crammed to suffocation; that an unprecedented number of extra nights were found necessary—much to the dismay of the speculative booksellers, who, not reckoning upon this managerial stroke of policy, in place of "selling," were "sold;" and that Mr. Gye did not see any reason for producing novelties. Indeed but one new opera was brought out during the season, Verdi's *Ballo in Maschera*, and that, although well cast and magnificently put upon the stage, hardly achieved a triumph. Many affirmed that the opera had been already tried at the Lyceum and run off its legs, and that the cast in one or two instances was not so good as that of the lesser house. Others said that Verdi's music wanted the inspiration, dramatic vigour, and melodic invention of *Rigoletto*, the *Trovatore*, *Ernani*, and even the much-maligned *Traviata*. Several objected to the plot, or, more properly, the emasculation of the plot—the original libretto of *Gustave* is by no means to be despised; and others thought that a mistake had been committed in the distribution of the parts. Some of these objections were tenable, and some incontrovertible. The truth is, the *Ballo in Maschera* has had as yet scarcely a fair chance given it at the Royal Italian Opera. We must bear in mind that the music of *Rigoletto* was not liked at first, and, indeed, the primary success of

that now highly popular work is traceable to Bosio's singing and Ronconi's acting. How it grew upon the public, and the "judges" too, we need hardly say; as, indeed, may also be affirmed of the *Traviata*, which was recommended, at starting, by the performance of Mlle. Piccolomini only. Such, we imagine, will be the fate of the *Ballo in Maschera*, which, in our opinion, contains some of the most original and vigorous music of the composer. It must be remembered, moreover, that Signor Verdi, in his latest production, has been for the first time brought into juxtaposition with Auber, by which he must inevitably suffer more or less. That everything possible had been done to ensure success for the opera at Covent Garden, we need hardly say. The cast comprised Mads. Penco, Miolan-Carvalho and Nantier-Didié, Signors Mario, Graziani, Tagliafico, and M. Zelger. Signor Mario stood out in bold relief. So much for the *Ballo in Maschera*, which was brought out regardless of all expense, and which—the only novelty—attracted less than any other opera given during the season.

The grand coup of the management was undoubtedly the production of *Guillaume Tell*, which achieved the greatest success ever obtained for that opera in England, and which for nine or ten nights drew immense audiences, and would have drawn the same for nine nights more, but that public attention was suddenly diverted into another channel, and a new direction given to musical sensibility by the appearance of a real phenomenon. The revival of Rossini's masterpiece, indeed, will constitute a marked epoch in the annals of the Royal Italian Opera. The cast, which included the names of Mads. Miolan-Carvalho and Rudersdorff, Signor Tamberlik, M. Faure, Herr Formes, Signor Polonini, &c., was, with one exception, irreproachable, Mad. Carvalho being set a somewhat uncongenial task in the declamatory music of Mathilde. The excisions, too, were open, in some instances, to reprehension; but there was so much that was grand and magnificent in the performance; so much zeal and energy, amounting to enthusiasm, was shown by the band and chorus; the singing was so good—that of M. Faure so admirable, that of Signor Tamberlik so splendid; the scenery was so wonderfully effective, and the dresses so rich and appropriate, that greater derelictions would have been pardoned. *Guillaume Tell* is, however, too long for one night's performance, as the *Huguenots* is, and the *Prophète*, and indeed every French Grand Opera without exception. Abbreviation was consequently inevitable; but more reverence might have been displayed than in the application of the pruning-knife at Covent Garden.

The appearance of Mlle. Adelina Patti at the Royal Italian Opera was altogether an unlooked-for event. A greater turn of good fortune never befell operatic manager. The young lady was unknown one day; the next day she was famous. We claim to ourselves the credit—if any credit be due—for having first brought her name before the London public—for having first called attention to her career in America, and the immense fame she had achieved there. America, indeed, may be proud of having been the nurse of so much genius and talent. Adelina Patti is an artist in the truest sense of the word, possessing the finest and most delicate instincts, with conceptions at once original and truthful, and physical qualities to give them perfect realisation. One singer may be a greater mistress of vocalisation; another, as an actress, may be more intense and vigorously demonstrative; but Mlle. Patti unites the vocal and lyric arts so happily that neither predominates; and hence, to be judged rightly, she must not be considered as singer or actress



separately. It is this combination of the two talents, so rarely to be met with, which makes her so irresistible on the stage. That she sings exquisitely, nevertheless, it would be folly to deny; and that she acts with fervour and intensity no one who has seen her *Sonnambula* will dispute. Indeed, for one so young to have attained so much renown is out of all precedent; and therefore have we entitled her a "phenomenon." The finest performances of Mlle. Patti at the Royal Italian Opera were undoubtedly *Amina* and *Zerlina*, whereby she proved herself an equal mistress of the serious and comic line. In short, a remarkable artist appeared at the very place and at the very moment when she was most required. Grisi's retirement from the Royal Italian Opera had left a blank in the company hard to be filled up. No recognised favourite was about to take her place. The public had lost their idol, and its pedestal was likely to remain unoccupied. Not so; just as the great artist was about to bid "farewell," an unexpected candidate for popular honours appeared and put in her claim. The public, to a certain degree, accepted the new comer, and only waited the departure of the old favourite to transfer the new one to her place. Adelina Patti, indeed, is not likely to replace Giulietta Grisi—a dove cannot replace a swan—but the Royal Italian Opera public is at a loss without its idol; and Adelina Patti is the one, just now, it finds most worthy adoration.

So much has been written recently about Madame Grisi's "Farewell Performances," that it is enough to say, in this place, they have been in reality "addios," and that the "Diva" will never again present herself before a London public on the stage. The last night of the "eight," when *Don Giovanni* was performed (with Mlle. Patti's second appearance in *Zerlina*), attracted one of the densest crowds ever witnessed at Covent Garden; but the benefit and "last last" appearance of the great artist was by no means so well attended.

Among the *memorabilia* of the season we may include Mario's performance of Count Almaviva in the *Barbiere*, M. Faure's *Don Giovanni*, Ronconi's Masetto—the last two for the first time—and Mlle. Patti's first appearance as Rosina in the *Barbiere*. All these were interesting exhibitions, and had their "tythe of talk" throughout the London musical circles. The fact that the most successful season for many years has been accomplished without the production of novelty, is not likely to lead managers to the consideration of new works. If, however, the public is presented with such "revivals" as *Guillaume Tell*, there can be little cause for dissatisfaction.

LESUEUR is a name much talked of in this country; but very little is really known of the pretensions of its possessor. Our contemporary, *Le Ménestrel*, has recently published some interesting details about the French composer, from which we are able to glean particulars that may not be uninteresting to our readers. In the time of the Republic, which could scarcely be regarded as the 18th century, but which yet could not be considered the 19th, a great number of composers of talent vied for the favours of a public, attracted in other directions by the declamations of the political arena, or the roar of cannon from the frontiers. These rival musicians,—rivals, but excellent friends,—would sometimes join together in one common collaboration, and the Opéra Comique, whether Feydeau or Favart, would receive a score at which had laboured some half-dozen illustrious men, such as Cherubini, Méhul, Nicolo

Isouard, Berton, Kreutzer, Boieldieu, Paer, &c. The three most frequently united in a joint production were Méhul, Cherubini, and Lesueur. The works of the last-named rendered him less illustrious than the other two. He was indebted to the delicacy of Méhul, and the somewhat rigid sincerity of Cherubini for an elevated position at the court. Was he as deserving of this distinction as his two contemporaries? It seems to us not. His music had neither the grandeur nor the elevation of Méhul, nor the masterly and learned refinement of Cherubini. It was far, however, from being devoid of merit. What chiefly distinguished it was the gracefulness of the melodies—after the manner of Dalogrué, though less sentimental than the author of *Camille*. Lesueur acquired more celebrity through his oratorios motets and masses than his dramatic works. Two of his operas, however, are still remembered by musicians—*La Caverne*, a comic opera, to which we shall presently return; and *Ossian; ou, les Bardes*, a grand opera for which Napoleon, with his own hand, decorated him in the Imperial box with the order of the legion of honour; and when, subsequently, Charles X. wished to promote Lesueur to the rank of commander of that order, the musician declined the honour, preferring to keep upon his breast the same cross which the Emperor had placed there. This was the act of a noble mind.

Lesueur was born in a village near Abbeville, on the 15th of January, 1763.\* After studying music in that town, at the chapel of St. Vulfrun, he was sent as an *enfant de chœur* to the master chapelry of Amiens. It was, no doubt, the magnificent cathedral of the metropolis of Picardy which inspired him with those soothing melodies that made the success of his masterpiece, *Les Bardes*. Lesueur's music, however, has not the antique grandeur of Méhul. There is nothing in all that he has written for the church which approaches the sacred loftiness of "Joseph, Dieu d'Israel." Having received a somewhat imperfect education, he had improved his style by reading the scores of the old Italian masters, with whose spirit he imbued himself. Throughout his works are to be found such simple melodies as the phrase of the tenor in one of his oratorios: "Surge, Deborah!"† which occurs as a type of his peculiar manner.

After filling the post of Chapel-master at Séz, Dijon, Mans, and Tours, having come to Paris in 1784, he obtained the Chapel-mastership of Notre Dame in 1786. He introduced an orchestra into the chapel of that cathedral, and had masses executed of an almost secular character, which displeased the chapter. He was reproached for this, and the instrumental parts were reduced, as before, to simple accompaniments of violoncellos and double-basses. Lesueur, wounded at this change, withdrew into the country, residing with one of his friends until 1792, when his benefactor died. He then returned to Paris, and succeeded in getting *La Caverne* (opera, in three acts) brought out at the Feydeau during the following year. The great success which this met compensated for the mortifications of every kind he had to endure while it was in rehearsal. It was remembered that he had worn the narrow collar of ecclesiastics when Chapel-master at the Cathedral, and that at that time he was called "*Monsieur l'Abbé*." Neither the orchestra nor the actors spared their jeers. Cherubini had to take the direction of the rehearsals, in order by his power-

\* The inhabitants of Abbeville have set up a statue to Lesueur in one of their public places.

† Deborah—Oratorio. 1823.

ful influence, acquired through the popularity of his *Deux Journées*, to counteract the ill-will displayed towards his friend. He even did more than this; for at the three first performances he filled the office of prompter, and after the success of the opera had been fully ratified in Paris, he went to Rouen and produced it there with no less success, thanks to the dramatic feeling so felicitously pervading the score. Among the more remarkable pieces may be mentioned the duet, "Moi, que de vous je me sépare,"—the air, "Quel autre affreux?"—and the trio, "Se calme-t-elle un peu."

After *La Caverne*, Lesueur produced, in 1724, *Paul et Virginie*, not a very remarkable work, but it contained a hymn to the sun, which used to be executed at the concerts formerly given at the Feydeau. While Chapel-master at Notre Dame he had written for the opera *Télémaque dans l'île de Calypso*. Though accepted, being never performed, he withdrew the score, and arranged it as an opera comique, in which shape it was subsequently produced (1796). Lesueur quarrelled with Sarrette about some writings against the Conservatoire, where he resided, and was thus obliged to leave his quarters, and thus found himself thrown with his family on the wide streets, unprovided with the smallest means. A lucky chance rescued him from this position. The famous Paisiello, then Napoleon's Chapel-master, having requested permission to retire, his place was conferred on Lesueur, as we have already mentioned. He was then able to obtain a hearing for his opera, *Les Bardes*, which had long been languishing on the shelves of the opera. The first performance took place on the 10th July, 1804.

In an anonymous pamphlet, entitled *Le Rideau levé*, Lesueur is reproached with being too dramatic in his masses, and not sufficiently so in his operas. The truth is he wrote his scores for sacred music a little in the style of those destined for the stage, and thus what sometimes seemed theatrical in a place of worship would have been in its right place on the stage, and what might have been strictly suitable to a church would be deemed too slow for the theatre.

#### To the Editor of the MUSICAL WORLD.

SIR,—The programme for the Birmingham Festival of this year is made out, and as we cast our eyes over the list of works to be performed, and the performers who are to execute them, a thrill of pleasure and satisfaction arises at the treat in store for all who can be there to taste of it.

But there is one feature in the programme for this year which gives to it an unenviable distinction in comparison with those of past years; and that is the absence of the names of the professional chorus of London in the list of performers. Why is this? Have they discredited themselves at past performances? or rather, would the popularity of some of those noble compositions, as *St. Paul*, *Elijah*, &c., which have been introduced to the musical world at these triennial gatherings, have been so great, had it not been for the assistance of professional aid in interpreting the glorious choruses with which these works abound; and if real service has thus been done, and the cause of art promoted, what reason is there that it should now be thrust aside? Is it a kind spirit thus to act? Is it from motives of economy or want of means? Are the general arrangements framed so as to secure the largest possible sum for purposes of benevolence, and thereby justifying curtailment? or is it not the case that larger sums are to be paid to principal artists than has ever before been expended? And is it interesting to reflect that these inflated salaries should be drawn in some measure from the small, though kindly acknowledgments,

which have heretofore been expended among the humbler members of the profession?

Of course it is known, and not without pleasure, that with the spread of musical knowledge the necessity for professional choristers has somewhat passed away; but it must be known also, that many who have for years past pursued music as a profession, to some extent suffer from this growing intelligence, and gradually find that talents, which once seemed so enviable to possess, are now less and less in requisition, from their not being so exclusively enjoyed, and knowing this, is it graceful that at those festivals where most of all, in days of yore, they have sat as honoured guests, they should now awake to the fact, that at this glorious banquet no cover is laid for them?

The utility of keeping open distinctions for those who attain eminence chorally, is another reason why a paid chorus should not be lost sight of. But enough has been urged; let the management look to it; it is not too late to mend: and will it not hallow the cause to feel that in all things which distinguish these beautiful feasts, a liberal and generous hospitality to all concerned, is the broad basis on which preceding festivals have been conducted, and in which this also has been given?

Hoping, at all events, that whatever directors may do, that the protection of the musical world—and their protest against discourteous treatment to choristers—will be afforded,

I remain, Sir, yours respectfully,

A CHORISTER.

MAD. NANTIER-DIDIEE and SIGNOR TAMBERLIK have arrived in Paris.

M. ROBIN, who was so popular a few years in his *Salle Magique*, has secured from Mr. Arthur Smith the Egyptian Hall, and will commence his season in London early in November.

FREEMASON'S HALL.—An amateur performance of Mendelssohn's *Hymn of Praise* ("Lobgesang") and a miscellaneous concert took place in the above Hall, on the evening of Tuesday, July the 16th, under the direction of the Hon. Seymour Egerton. The band and chorus consisted of more than one hundred performers; and the Hon. Victoria Grosvenor presided at the organ. The following is the programme *in extenso*, with the names of the singers attached:—

PART I.—No. 1, Sinfonia; No. 2, Cantata; Chorus; Solo and Chorus, Miss E. Browne; Recitation and Aria, Dr. Lavies; Chorus; Duet and Chorus, Miss E. Browne and Lady Agneta Yorke; Aria and Recit., Mr. Cleather; Chorus; Chorale; Duet, Miss E. Browne and Mr. Cleather; Chorus.

PART II.—Overture (*William Tell*), Rossini; Coro con Soli, "La Carita," Rossini—Lady Agneta Yorke; Violin Solo, "Souvenirs de Bellini" Artôt—Hon. S. Egerton; Quartet (*Martha*), Flotow—Mrs. Ronalds, Lady Katharine Egerton, Mr. Cleather, and Mr. Massingberd; "Ave Verum," Mozart; Scena, "Ah non creden," "Ah non giunge" (*Sonnambula*), Bellini—Mrs. Ronalds; Part Song, "O who will o'er the downs?" Pearsall; Overture (*Oberon*), Weber; Chorus, "Hallelujah!" (*Messiah*), Handel.

The Amateur Society is defunct; but we learn from the above that amateurs are still alive and saltatory. We should be glad to learn further of the doings of the "Wandering Minstrels." A list in full of the band and chorus would be acceptable. *Verb. Sap.*

CRYSTAL PALACE.—A meeting of the Metropolitan Charity School children took place on Thursday; and, although the day was sadly unpropitious, there was a large concourse of visitors. Forty-three schools were represented, and the whole choral force reckoned near upon three thousand boys and girls. Mr. Henry Buckland conducted, and Mr. James Coward presided at the organ. The programme was entirely selected from sacred works, with the exception of "God Save the Queen." The children sang with remarkable freedom, and displayed a great advance on last year's training. Haydn's Hymn, "Lord of Heaven and Earth," was encored and repeated.

## ROYAL ITALIAN OPERA.

THE Royal Italian Opera closed its fifteenth season on Saturday with the *Prophète*—the opera with which it was inaugurated; Mad. Nantier-Didiée, for the first time in England, essaying the part of Fides, to which she owes most of her laurels in Russia. In the absence of Mad. Csillag, who was obliged to leave London to fulfil a continental engagement, a better substitute could hardly be found than the clever French artist, who invariably commands our respect, although sometimes failing to elicit our highest admiration. In Fides she had to contend against the recollections of Viardot Garcia, Grisi, Alboni, Tedesco, and Csillag,—a powerful array of talent, which, nevertheless, she encountered without a positive overthrow, which could not be affirmed of all artists who have impersonated the character. The execution of Meyerbeer's grand work was admirable; Signor Tamberlik, not for the first time during the season, carrying off the chief laurels. The Jean of Leyden of the accomplished tenor is now one of the most striking performances of the lyric stage.

A very brief summary of the connecting incidents of the season will suffice. The theatre opened on the 2nd of April, with the *Prophète*, the cast differing in two instances from that of Saturday night, at the tenth and final performance—Mad. Csillag being Fides, and Mlle. Corbari Bertha (Mlle. Corbari vanished early in May from the arena, and has not been heard of since, the cause of her secession remaining unexplained. Her place has been variously filled by Mad. Rudersdorff and Mad. Tiberini). The other characters were assigned to the same performers as in 1860, Signor Tamberlik being Jean of Leyden; Signors Neri-Baraldi, Polonini and Zelger, the Anabaptists; and Signor Tagliafico Oberthal. The next opera was *Rigoletto* (April 9), with Mad. Miolan Carvalho as Gilda; Mad. Nantier-Didiée as Maddalena; Signor Tagliafico, Sparafucile; Signor Neri-Baraldi, Duke of Mantua; and Signor Ronconi, the Court Jester. *Rigoletto* was given three times in all, Signor Mario on the last occasion reassuming his old part of the Duke (once more enchanting his fairer hearers with that malicious libel against the sex—"La donna e mobile"). *Rigoletto* was followed (April 11th) by *La Favorita*—Mad. Csillag (for the first time), Leonora; M. Faure, the King; M. Zelger, the Monk; and a new tenor, Signor Tiberini, Ferdinando. Donizetti's opera, like that of Verdi, was performed three times in the course of the season. The *Puritani* came now (April 20), with Mad. Ortolani Tiberini as Elvira; Mad. Tagliafico as the Queen; Signor Ronconi, Ricardo; Herr Formes, Giorgio; and Signor Tiberini (his second part), Arturo. Three representations were granted to *I Puritani*. *Guillaume Tell*, anxiously expected, was soon after produced (April 30) with brilliant success, Mad. Miolan Carvalho sustaining the part of Mathilde; Mad. Rudersdorff that of Tell's son; Signor Tagliafico, Gesler; Signor Neri Baraldi, the Fisherman; Signor Polonini, Melchthal; Herr Formes (subsequently replaced by M. Zelger), Walter; M. Faure, Tell; and Signor Tamberlik, Arnold. Ten performances were allotted to this masterpiece, at the last two of which Mad. Ortolani Tiberini was substituted for Mad. Carvalho. The *Trovatore* succeeded (May 7), with Mad. Penco for Leonora ("Leonora, No. 3"—Beethoven's Leonora being "No. 1," and Donizetti's "No. 2"); Mad. Csillag (later Mad. Nantier-Didiée), Azucena; Signor Tagliafico, Ferrando; Signor Graziani, Count Luna; and Signor Tamberlik, Manrico. Only two representations were vouchsafed to this capital specimen of the modern Italian school. In revenge, its immediate successor, *Don Giovanni* (May 13)—which, with the works of Haydn and Gluck, made the last half of the 18th century musically illustrious—was given no less than eight times. The cast at the first four performances comprising Mad. Penco (late Mad. Grisi), as Donna Anna; Mad. Csillag, as Elvira; Mad. Miolan Carvalho (later Mlle. Patti), Zerlina; Signor Tamberlik, Ottavio; Signor Ronconi, Masetto; Signor Tagliafico, the Commandant; Herr Formes, Leporello; and M. Faure, Don Giovanni. On the following evening, April 14, the *Sonnambula* was revived, with Mlle. Adelina Patti, another new comer, as Amina; Mad. Tagliafico, as Lisa; Signor Tagliafico, the Count; and Signor Tiberini, Elvino. On this occasion the audience were fairly taken by storm. Having been told nothing in advance they expected nothing, and were, therefore,

the more agreeably surprised with what they heard. The young singer was extolled "to the skies," applauded "to the echo," and the next morning—like Lord Byron—"awoke," &c. The most genuine test of Mlle. Patti's success, however, was the fact that during a short space of time so hacknied an opera as *La Sonnambula* should, for the sake of her Amina, and that alone, be played, within a brief period, no less than nine times, to crowded houses. It is useless arguing against that. *Norma* (May 18), the first of the "Grisi farewells"—with Mad. Tiberini as Adalgisa; M. Zelger as Oroveso; Signor Tamberlik, Pollio; and the Valedictrix as the Druidess—came next in order. *Norma* was given only once entire. *Lucia di Lammermoor* (May 25)—with Mlle. Patti as the heroine; Signor Graziani as Enrico; M. Zelger, Bide-the-bent; and Signor Tiberini, Edgardo—confirmed, if it did not increase, the success of the new singer, and was given four times in quick succession. In *Lucrezia Borgia* (May 28), Grisi pronounced her second "Addio," supported by Signor Tiberini (Gennaro); Mad. Nantier-Didiée (Maffeo Orsini); and Signor Ronconi (Alfonso). *Lucrezia* was only presented once. *Il Barbiere di Siviglia* (June 3) brought back Signor Mario's Almaviva and Signor Ronconi's Figaro, the other parts being sustained by Signor Ciampi (Bartolo); Signor Tagliafico (Basilio); Mad. Tagliafico (Berta); and Mad. Miolan Carvalho (Rosina). The *Barbiere* was given twice with this cast, and three times, subsequently, with Mlle. Patti as Rosina. With the first performance of the *Huguenots* (June 11th)—Mad. Grisi as Valentine; Mad. Miolan Carvalho (later Mad. Tiberini) as the Queen; Mad. Didiée, the Page; Signor Polonini (later M. Tagliafico), Nevers; MM. Faure and Zelger, St. Bris and Marcel; and Signor Mario as Raoul—the third of the Grisi "Farewell nights" was achieved. The fourth, fifth, sixth, seventh and eighth were absorbed by two further performances of the *Huguenots* and three of *Don Giovanni*, in which Mad. Grisi assumed the place of Mad. Penco, as Donna Anna. But of these, and of the benefit, when the practised valedictrix virtually took leave of the London stage, in the first act of *Norma* (Adalgisa, Mad. Rudersdorff—a memorable performance), and the first, second and fourth acts of the *Huguenots* (adopting Meyerbeer's own divisions), enough has been very recently said. Verdi's last composition, *Un Ballo in Maschera* (June 24)—which had already been heard at the Lyceum Italian Opera—was now produced, with Mad. Penco as Amelia; Mad. Carvalho (later Mad. Tiberini) as Oscar; Mad. Didiée, the Sorceress; Signor Graziani, Renato; Signor Mario, Duke of Naples (vice Governor of Boston); and MM. Tagliafico and Zelger, Chief Conspirators. Six representations were accorded to this new work, which is likely, after all, to become popular and supplant, for a time at least, the *Trovatore* and the *Traviata*. The *Traviata* (July 4) brought forward Mlle. Patti in a third part—that of Violetta; her associates being Sigs. Tiberini, Zelger, and Graziani, as Alfredo, the Doctor, and Germont. This opera was played three times; *Martha* (July 11)—with Mlle. Patti (her fifth part, Zerlini being her fourth and best), as Lady Henriette; Mad. Didiée as Nancy; Sig. Tagliafico, Tristan; M. Zelger, the Mayor; Signor Graziani Plumket, and Sig. Mario, Lionel—twice. The foregoing operas were carried through a series of no less than seventy-four performances, divided between "subscription" and "non-subscription" nights. The ballet was represented by a couple of unambitious trifles—*Les Amours de Diane* and *Les Sylphides*—the invention of M. Desplaces. A new dancer, very young, of great talent, and even greater promise—Mlle. Salvioni—with the assistance of Mlles. Esper and Billon, as principals, and an admirable *corps de ballet*, afforded entire satisfaction both in these and the *divertissements* incidental to the *Prophète*, the *Huguenots*, the *Favorita*, *Un Ballo in Maschera*, and *Guillaume Tell*, which, in every instance, have been well and efficiently prepared. [For remarks upon the season, behold our leading columns.]

NUREMBERG.—At the late Grand Musical Festival, Herr Ferdinand Hiller and Herr Franz Lachner were presented with diplomas, as honorary members of the German Liederkranz in New York, by Herr Eisfeld, who was deputed to represent the Society on the occasion.



## A GLANCE AT THE BIRMINGHAM FESTIVAL.

(Concluded.)

THE Festival will be inaugurated on the morning of Tuesday, the 27th of August, with the customary performance of *Elijah*, that great musical masterpiece of the century, which it is the proud boast of Birmingham to have originated and ushered into the world under circumstances still vividly impressed on the minds of many of our readers. It must never be forgotten by Birmingham men that it was at the Festival of 1846, and under the personal direction of Mendelssohn himself, that this sublime work, marking an era in the history of musical creation, and conferring undying fame upon its author, was first performed before a public audience in the Birmingham Town Hall. The impressions it then produced upon all present have since been often renewed under circumstances possibly more favourable to the appreciation of its great merits, which seem to grow upon the conviction at every successive hearing, but the imagination still dwells fondly upon that first performance, when the various incidents of the drama; the complaints of the afflicted people; the infuriated cries of the Baalites; the fervid strains of *Elijah*; the songs of the angelic choir; the consoling words of the preacher Obadiah; the miracles of the sacrifice, the flood, and the ascent, wrought upon us with a power so vivid, because so unexpected and so unlike anything in the range of oratorio with which we were previously familiar. The performance of *Elijah* on this occasion will be invested with something of novelty for the frequenters of these triennial celebrations, from the circumstance of the bass music being assigned to a new candidate for the honour—Mr. Santley. The grand air, "Hear ye, Israel," so marked a feature in the hands of Clara Novello, will fall to Mlle. Titiens, whose competency to deal with music of this calibre has also yet to be established before a Festival audience. Mad. Sainton-Dolby's delivery of the beautiful air, "O rest in the Lord," is as great a phenomenon in its way as Sims Reeves' execution of the lovely tenor air, "If with all your hearts," and "Then shall the righteous," and both artists will on this occasion have another opportunity of confirming their greatness in these parts. Of the other artists who will take part in the work, we need only enumerate the names. They are Mad. Lemmens-Sherrington, Miss Palmer, Mrs. Sutton, Mr. Montem Smith, Mr. R. Mason, Mr. W. T. Briggs, and Mr. Smythson; and with such resources, backed by such a chorus and band as Mr. Costa will direct, we cannot doubt that the Birmingham Festival performance of *Elijah* will continue to be what it admittedly has been hitherto, the most perfect, if not the most colossal, rendering of Mendelssohn's masterpiece attainable in this country. We must dispose summarily of the other selections in the scheme, to which we shall take an opportunity of reverting very shortly at greater length. On Wednesday morning Handel's oratorio of *Samson*, which has not been heard here since the Festival of 1852, when it excited the liveliest expressions of admiration by its eminently dramatic character, charming airs, and impressive choruses, will be performed, with all the effect which Mr. Costa's additional accompaniments, and the rare abilities of Mlle. Adelina Patti, Mad. Rudersdorff, Mr. Sims Reeves, Mad. Sainton-Dolby, Miss Palmer, and Mr. Santley can confer. The occasion derives special interest from the fact of its being Mlle. Adelina Patti's first essay in this country in sacred oratorio, and it remains to be seen if the native genius which has carried her triumphantly over all the trials of operatic impersonations, will sustain her satisfactorily through this trying ordeal. Thursday morning, of course, is sacred to the *Messiah*, respecting which tried and approved masterpieces it would be difficult to say anything new. The solo parts will be sustained by Mads. Rudersdorff, Lemmens-Sherrington, and Sainton-Dolby, Miss Palmer, Sims Reeves, and Belletti. Friday morning will be the real *pens asinorum* of the Festival. On that occasion Beethoven's Mass in D, probably the most sublime and difficult musical work extant, will be performed, with Rudersdorff, Sainton-Dolby, Montem Smith, and Santley, as soloists. The preparation by the band and chorus for this elaborate and beautiful work has proved one of the most formidable items of the undertaking; but from the advanced state of efficiency already attained, we have no doubt that entire competency will be assured long before the public performance is due. Much of the music appears to be written for anything rather than the human voice, and the conceptions throughout are of so exalted and abstruse a character, the harmonies are so bold and *bizarre*, the fugue and counterpoint so intricate and perplexing, that intelligibility cannot possibly be secured by anything short of a perfect rendering. It was the last great work which Beethoven undertook, and the one upon which he expended most patience and labour, and, if on no other grounds, too great pains cannot be expended in securing a fine performance of this world-famous *Missa Solennis*. The motett or anthem by Hummel—a pupil of Mozart, and well known by his compositions of Catholic Church music, and especially by his two grand masses in D minor and E flat—will give Mlle. Patti an oppor-

tunity of exhibiting her talents in a new branch of art. Handel's *Israel in Egypt*, with Mr. Costa's additional accompaniments, and solos by Titiens, Miss Palmer, Sims Reeves, and Belletti, will bring the morning performance to a close. The evening performances consist of two miscellaneous concerts—the first on Tuesday, and the second on Thursday; and two oratorios,—Haydn's *Creation* on Wednesday, and Handel's *Judas Maccabeus* on the evening of Friday. The miscellaneous concerts are both of very attractive materials, consisting almost exclusively of operatic music, and rejoicing for the first time in the history of the Festival in two instrumental solos by that accomplished queen of pianists, Miss Arabella Goddard. In addition to the principal artists before enumerated, Giuglini, a tower of strength in himself, will take part in these concerts, and Mlle. Patti exhibit in the most favourable light her rare and varied qualifications. Respecting the *Creation* and *Judas Maccabeus*, both happily as familiar to every concert-goer as the *Messiah* or *Elijah*, and both popular in their way for qualities of a very opposite description, it is only necessary to remark that the solos of Haydn's work will be interpreted by Titiens, Lemmens-Sherrington, Sims Reeves, Montem Smith, and Belletti, while Rudersdorff, Patti, Lemmens-Sherrington, Palmer, Sainton-Dolby, Sims Reeves, and Santley will undertake the solo music of *Judas Maccabeus*.

It will be seen from the foregoing that although there is no absolute novelty in the selection, neither Beethoven's Mass nor Hummel's Motett being new productions, there are many features of originality in the general scheme. Probably the most important innovation is the substitution of a musical performance on the evening of Friday for the ball, which ordinarily winds up the week's festivities. The failing popularity and productiveness of the latter was so conclusively established by a comparison of the puny receipts of last Festival ball with the handsome results of earlier years, that two opinions could scarcely exist out of feminine circles as to the propriety of abolishing the pretty pageant. Another especial feature in the Festival scheme of 1861 is the substitution of oratorio performances on two of the evenings hitherto devoted exclusively to miscellaneous concerts. The motives for this change are obvious and commendable. Many enthusiastic lovers of music and well-wishers of the Festival—prevented by their avocations from attending the morning performances, but weary of the "monotony of variety" which has hitherto been the characteristic of the evening concerts—will now be able to gratify their predilection for sacred oratorio with perfect convenience to themselves and benefit to the charity, while numbers even of those who make a point of attending the morning performances, but for whom a miscellaneous evening programme possesses no attractions, will now be induced to repeat their visit by the temptation of hearing such a performance as we are promised on the evenings of Wednesday and Friday. The popular preference for the solid merits of oratorio over the lighter and more diversified charms of miscellaneous ballad and operatic music is a feature peculiar, we believe, to the people of this country, and one which speaks strongly for the healthy and sterling character of our musical instincts. It may be well, however, with a view to check any undue self-glorification on this score, to bear in mind that oratorio is not like miscellaneous excerpts, dependent exclusively upon music for its power of interesting, and that much of the popularity of such works as the *Messiah* and the *Elijah* must in fairness be referred to the sublimity of the theme, the dramatic interest of the text, the thrilling effect of great masses of sound upon the least musical temperament, and even the stirring spectacle of a crowded orchestra obeying as with one accord the dictates, of a single hand. In fact, a person utterly devoid of musical feeling could hardly fail to be pleasurably impressed by such a performance of sacred oratorios as the resources and reputation of the Birmingham Musical Festival guarantee to its patrons. Let not, therefore, the honest partisans of such admirable miscellaneous concerts as we are offered on the evenings of the Festival Tuesday and Thursday be discomposed at the unpopularity of their preference. The intelligence that can derive unfeigned pleasure from the instrumental overtures of Rossini, Weber, Mendelssohn, and Auber, and the pianoforte concerto performances by Miss Goddard, which constitute another novel feature of the scheme, need not be ashamed to turn with delight to the luscious strains of Titiens and Giuglini, Patti, Rudersdorff, and Sims Reeves, Lemmens-Sherrington, Sainton-Dolby, Santley, and Belletti, in the interpretation of those gems of melody which are enumerated in the programme for the two miscellaneous concerts. One omission from the latter we note with feelings of regret, which we can scarcely expect to be generally participated in, seeing that the immediate result is a decided gain in the number and variety of the items. We allude to the entire absence of those instrumental symphonies of the great composers, the execution of which, under Mr. Costa's direction of former Festivals has added so materially to the *prestige* of these celebrations. For the sake of hearing a first-rate performance of such a work as the Jupiter

symphony of Mozart, the Choral symphony of Beethoven, or the Italian of Mendelssohn, we would gladly have submitted to some curtailment of the very ample vocal selections contained in the programme of the miscellaneous concerts. We must not forget, however, that in the construction of the scheme art considerations, however important, are not paramount. The avowed object of the Festival, whatever its indirect influence on art may be, is to advance the interests of one of the noblest charities the country possesses; and while taking care that the reputation of these triennial gatherings suffers no decline by an unworthy or parsimonious policy, the efforts of every true friend of the cause will be to secure the largest amount of healthy popularity by a scheme combining attractiveness with sterling excellence. This, we are bound to say, has been accomplished in the present instance in a manner which reflects the highest credit upon the intelligence and zeal of all concerned, and cannot fail to ensure for art and charity alike the happiest results.—*Birmingham Journal*.

### Provincial.

**LEEDS TOWN HALL ORGAN CONCERTS.**—The first year of these concerts is just completed, and, from the accompanying analysis of the music performed, the public will see how great a boon our corporation has provided for the public. There cannot be a doubt that the closer our familiarity is with everything good in art, the greater is our appreciation of it, and the higher our delight. The Leeds Town Hall organ, as an imitative orchestral instrument, is the finest in the world, so we have been assured by musicians who have heard all the noted organs at present existing. This fact must be exceedingly gratifying to the Town Council and the ratepayers, especially after the noisy outcry made by a few persons when first the organ was erected. But has there been a work of any magnitude completed which has not aroused feelings of envy or jealousy? At the present time there are not wanting architects and others who declare that our noble Town Hall itself is a gigantic failure, despite the almost universal praise bestowed upon it! The grumblers, however, decrease in number every year; and as with the Town Hall so it is with the organ—even former detractors have become honest eulogists; and now we hear little but praise of both. During the year ending July, there have been 76 organ concerts given, and 22 performances at oratorio and other concerts, making a total of 98 performances on the organ in twelve months. The attendance at the organ concerts has been about fourteen thousand—a larger number than could have been expected, considering all circumstances. The programmes have contained 165 pieces, viz.:—32 various organ works, including preludes and fugues by J. S. Bach, sonatas by Mendelssohn, and concertos by Handel; 25 sacred songs and choruses by Handel, 43 other sacred songs, duets, and concerted music from the works of Mozart, Haydn, Beethoven, Mendelssohn, Spohr, &c.; 19 pieces selected from the instrumental works of various composers, including selections from the grand symphonies; 17 marches by Meyerbeer, Mendelssohn, Wagner, Costa, &c.; 4 fantasias on popular music; 24 "recollections" of various operas by Mozart, Meyerbeer, Donizetti, Verdi, Wallace, &c. (these "recollections" have been most popular, and contain all the leading features in each opera, which are connected in a fantasia of considerable length, and with *intermezzi* of a suitable character); 7 concerted vocal music by Sir Henry Bishop, &c.; 13 secular songs by various popular writers; and 24 overtures, including *Der Freischütz*, *Oberon*, *The Last Judgment*, *Son and Stranger*, *Fidelio*, *Masaniello*, *Zampa*, &c.—We congratulate Dr. Spark, our talented organist, on his admirable selection of pieces generally, and on the manner in which he has performed his duties during his first year of office.—*Leeds Paper*, Sat. Aug. 3, 1861.

**COVENTRY.**—The new grand organ, built for Holy Trinity Church, by Messrs. Forster and Andrews of Hull, will be opened on Wednesday next with two full choral services, morning and evening. In the morning the Lord Bishop Spencer, D.D., Chancellor of St. Paul's Cathedral, London, will preach the sermon; and in the evening, the Rev. Walter Lowe Clay, M.A., late Curate of Kenilworth. The leading members of the choir of Worcester Cathedral will assist at the morning service. Mr. H. J. Bailey is the organist, and will be assisted by Mr. Jeremiah Rogers, organist

of the parish church, Doncaster. The following description of the organ has been transmitted to us:—

Compass, Great Organ C C to G; Choir Organ C C to G; Swell Organ C C to G; Pedal Organ C C to F. **Great Organ.**—1. Bourdon, wood, 12 pipes; 2. Tenoroon, metal, 44; 3. Open Diapason, metal, 56; 4. Horn Diapason, metal, 56; 5. Stopt Diapason, metal, 56; 6. Principal, metal, 56; 7. Wald Flute, wood, 44; 8. Twelfth, metal, 56; 9. Fifteenth, metal, 56; 10. Sesquialtera, 4 ranks, metal, 224; 11. Mixture, 3 ranks, metal, 168; 12. Posanne, metal, 56; 13. Solo Trumpet, metal, 44; 14. Clarion, metal, 56; Total, 984. **Pedal Organ.**—1. Grand Open Diapason, wood, 30 pipes; 2. Bourdon, wood, 30; 3. Principal, metal, 30; 4. Fifteenth, metal, 33; 5. Trombone, wood and metal, 30; 6. Pedal Octave, wood and metal, 60; Total, 210. **Swell Organ.**—1. Sub Bass, wood, 12 pipes; 2. Double Diapason, wood, 44; 3. Open Diapason, metal, 56; 4. Stopt Diapason, wood, 56; 5. Principal, metal, 56; 6. German Gamba, metal, 44; 7. Fifteenth, metal, 56; 8. Piccolo, wood, 56; 9. Mixture, metal, 168; 10. Contra Fagotta, metal, 44; 11. Cornopean, metal, 56; 12. Hautboy, metal, 44; 13. Clarion, metal, 56; 14. Tremulant; Total, 748. **Choir Organ.**—1. Dulciana, Bass, metal, 12 pipes; 2. Dulciana, Treble, metal, 12; 3. Viola di Gamba, metal, 44; 4. Stopt Diapason, wood, 56; 5. Gemshorn, metal, 56; 6. Flute, wood, 56. 7. Fifteenth, metal, 56. 8. Dulciana, Mixture, metal, 168; 9. Cromorne, metal, 37; Total, 529. **Couplers.**—1. Great to Pedals; 2. Choir to Pedals; 3. Swell to Pedals; 4. Swell to Great; 5. Swell Octave to Great; 6. Swell to Choir; 7. Choir to Great Six Composition Pedals. **Summary.**—Great Organ, 14 Register, 984 pipes; Choir Organ, 9 ditto, 529; Swell Organ, 14 ditto, 748; Pedal Organ, 6 ditto, 210; Couplers, 7; Total, 50 registers and 2471 pipes.

**CHALFONT ST. GILES** (*From a country Correspondent*).—The readers of the *MUSICAL WORLD* will be pleased to hear that at a morning concert held in the school-room of this rural district, there was a large assembly of the gentry of the neighbourhood, who were attracted by the talents of Mad. Sain-ton-Dolby, Mad. Weiss, Messrs. John Foster, Whiffin, and Weiss, as vocalists; assisted by M. Sain-ton, and Mr. Lindsay Sloper, as instrumentalists. The object of the concert was to obtain contributions towards the school building fund and for the purchase of an organ for the parish church. The price of the reserved seats being half-a-guinea, and the back seats five shillings, and both being well filled, would leave, no doubt, a handsome sum to the "good," particularly if, as we heard it reported, the artists awarded their services gratuitously. The popularity of the artists, and the energy bestowed on the "getting up" of the concert, by "Squire" Allen, of the "Vache," and the Rev. Charles Lloyd, the Rector, aided by the valuable services of Mr. George Dolby, are worthy of all praise. The programme was judiciously made out, and every piece was received with marked approbation. We may specially name among the vocal *morceaux*, "Sleep, dearest, sleep" (Randegger), and "The days that are no more" (Blumenthal), sung to perfection by Mad. Sain-ton-Dolby; an old English melody, "The bailiff's daughter of Islington," effectively given by Mad. Weiss; "I'm a roamer" (Mendelssohn), sung with great "jollity" by Mr. Weiss; and "The girl I left behind me," sung with so much "reality" by Mr. Whiffin, that many of the rustic auditors were "beside themselves" with excitement, and the half-stifled exclamation of "Wusbud" (originally Hampshire, but transplanted into Buckinghamshire some forty years since) was heard to issue from several pouting lips. M. Sain-ton played his own solo on "Scotch airs" splendidly; and Mr. Lindsay Sloper, in Benedict's "Cherry ripe," delighted everybody. There were a couple of glees by Bishop, "Blow, gentle gales," and "Where art thou, beam of light?" which were capably rendered; and the little village of Chalfont St. Giles will long remember the rare collection of Buckinghamshire beauties attracted by Thalia's wand on Friday morning, July the 26th.

**NANTWICH.**—The Boudoir Opera Company, consisting of Mr. and Mrs. Melchor Winter, Miss F. Thirlwall, and Signor Borrani, gave a concert with great success at the Town Hall, on Tuesday, the 6th inst. Miss Thirlwall was encored in the cavatina "O luce di quest'anima," and in Balfé's "The power of love;" Mr. Melchor Winter in "Good-bye, sweetheart," and "Come into the garden, Maud;" and Madame Melchor Winter in a fantasia on the piano-forte, by Ascher, in airs from "La Traviata." Signor Borrani's bass voice was also much admired. The concert gave entire satisfaction.





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